


Nancy  Smith  
Baltimore  
July 6<sup>th</sup>







The Four Sisters. composed for and named after four Sisters by J. Costelloe

Allegretto 8<sup>va</sup> 1.

Emma

No. 1, Emma 8<sup>va</sup> 2, Eliza,  
8<sup>va</sup> 3, Mary Ann. 8<sup>va</sup> 4, Maria

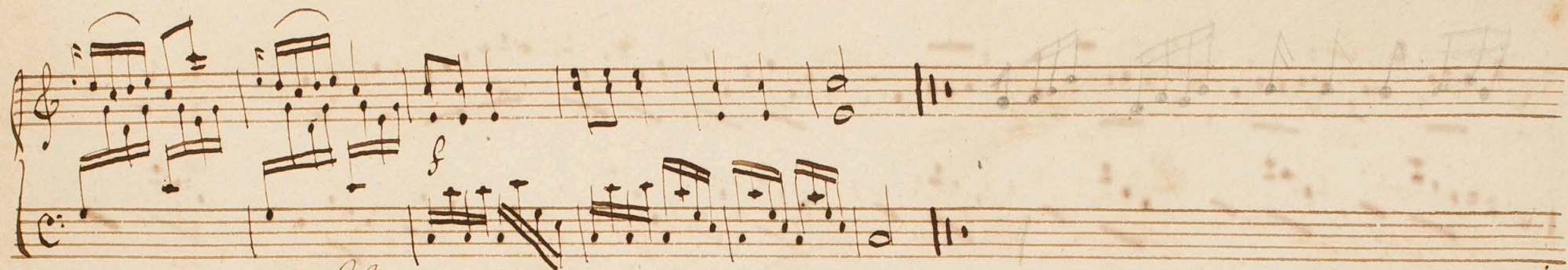
mf mf sf sf

f sf sf f





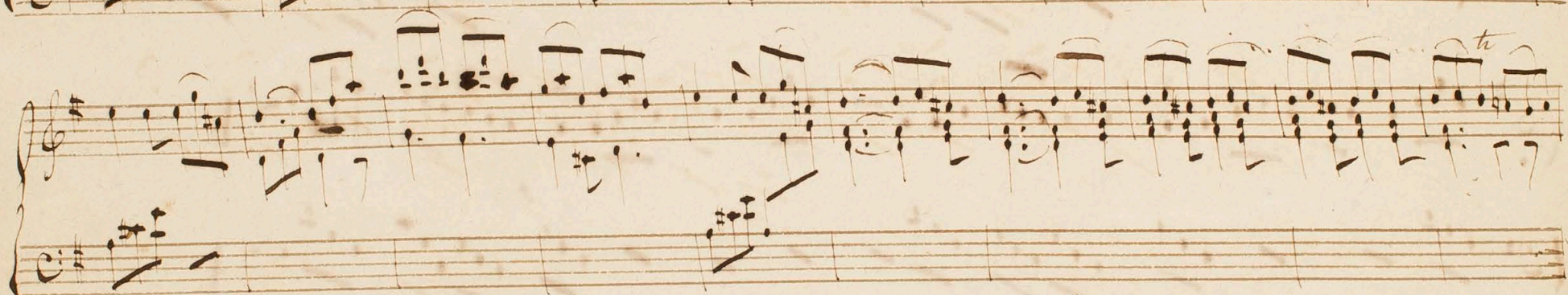
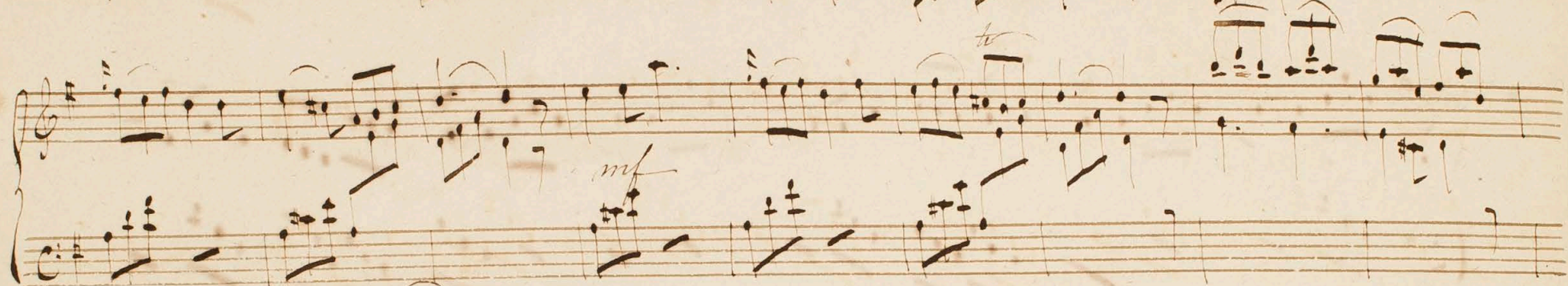
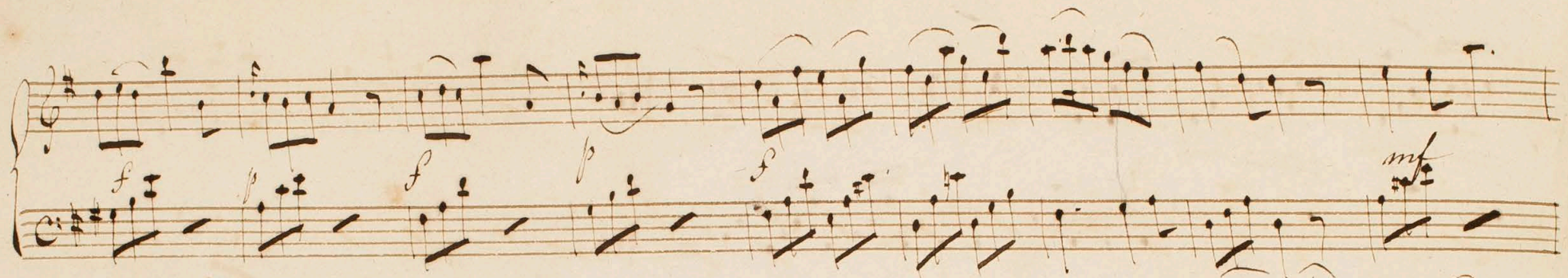




No. 2. Eliza.









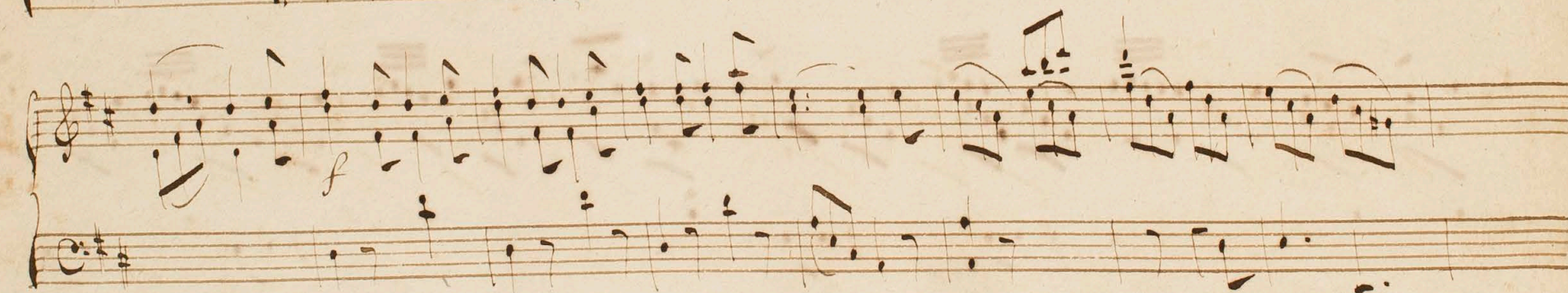
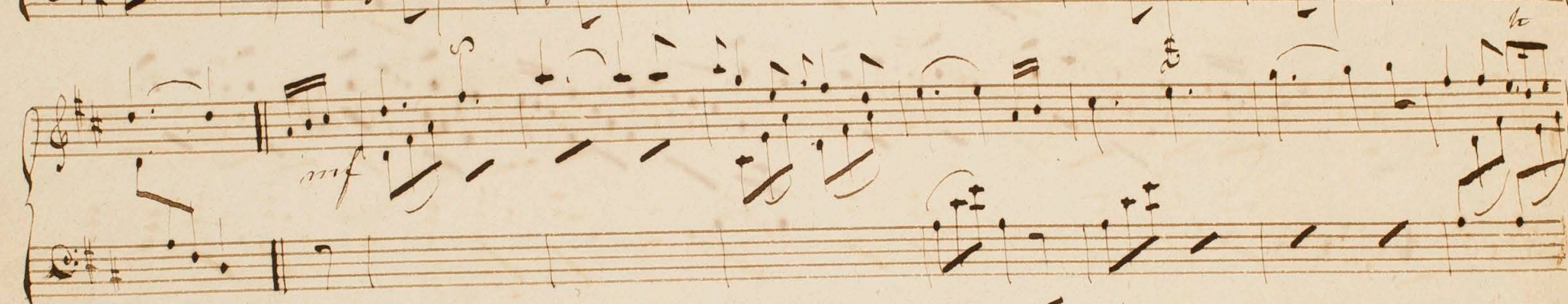
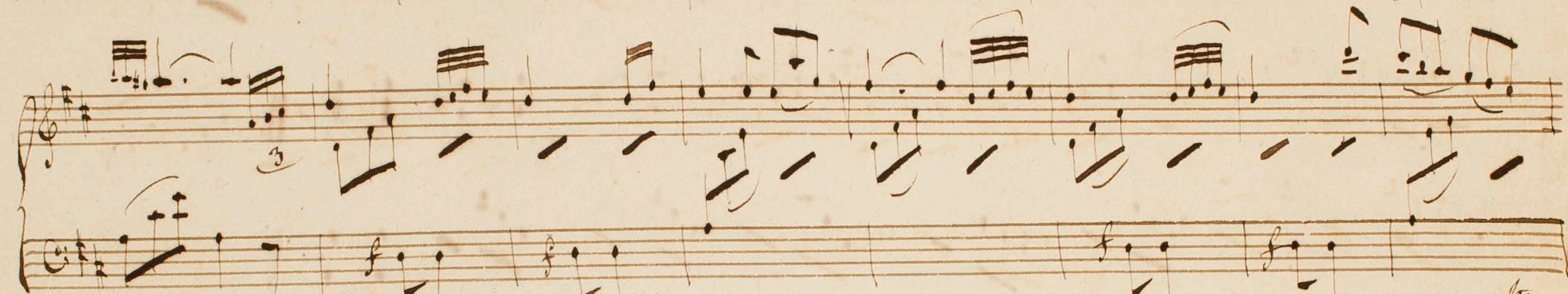
Handwritten musical score for the first system, featuring a treble and bass staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the middle of the system.

*Mary Ann*

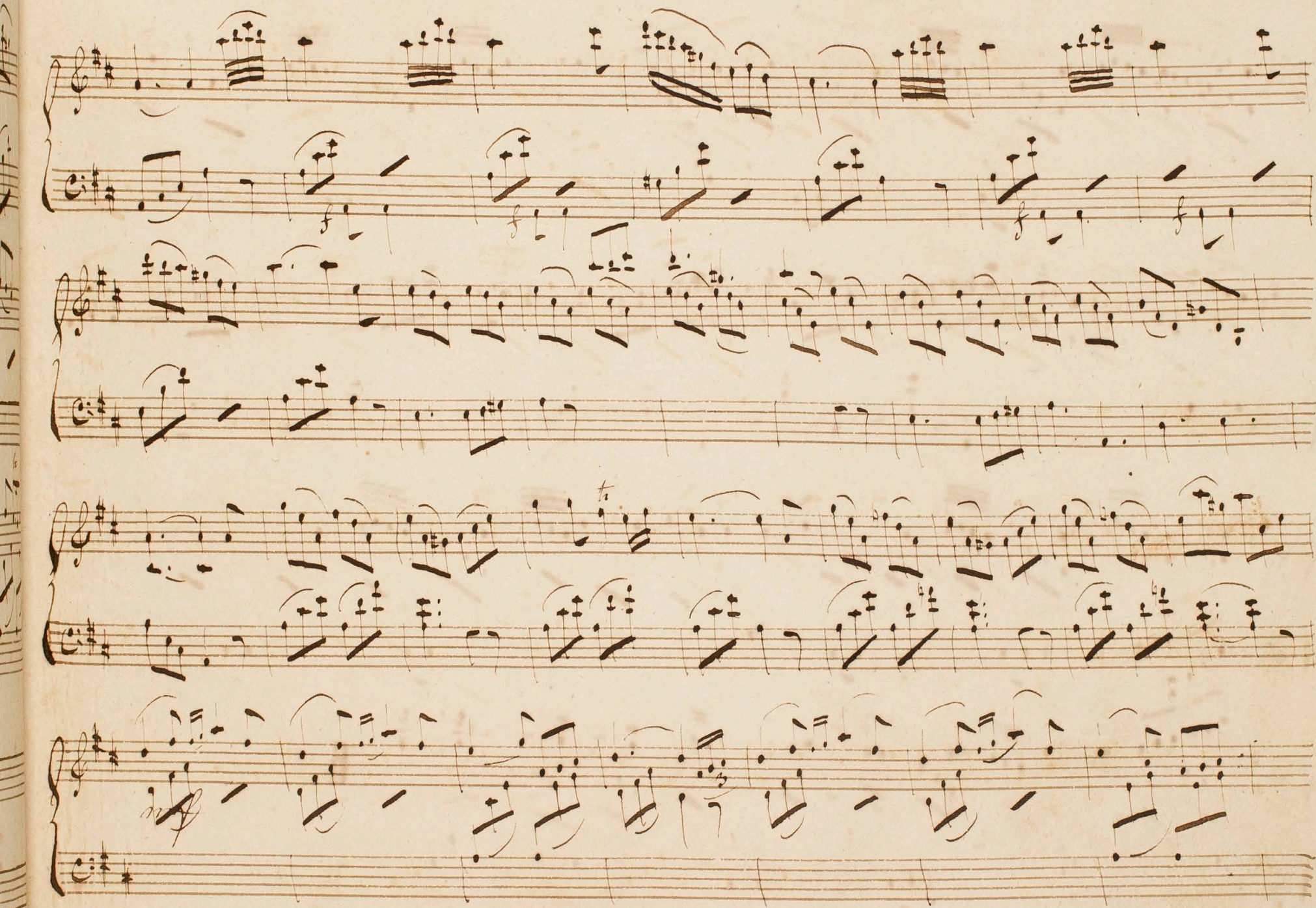
Handwritten musical score for the second system, featuring a treble and bass staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

Handwritten musical score for the third system, featuring a treble and bass staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.















No. 4

# Maria

Waltz  
Vivace

Handwritten musical score for 'Maria', No. 4. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Vivace'. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The first system includes the tempo marking 'Waltz Vivace'. The second system is marked 'Var: 1.' and the third system is marked 'Var: 2.'. The score concludes with a double bar line and a final note on the tenth staff.



This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of a treble and a bass staff. The first system (top) contains several measures of music with complex, beamed notes and slurs. The second system (bottom) begins with a section labeled "Var." (Variation) in the treble staff, followed by more complex notation. The paper shows signs of age, including discoloration and some wear along the edges.



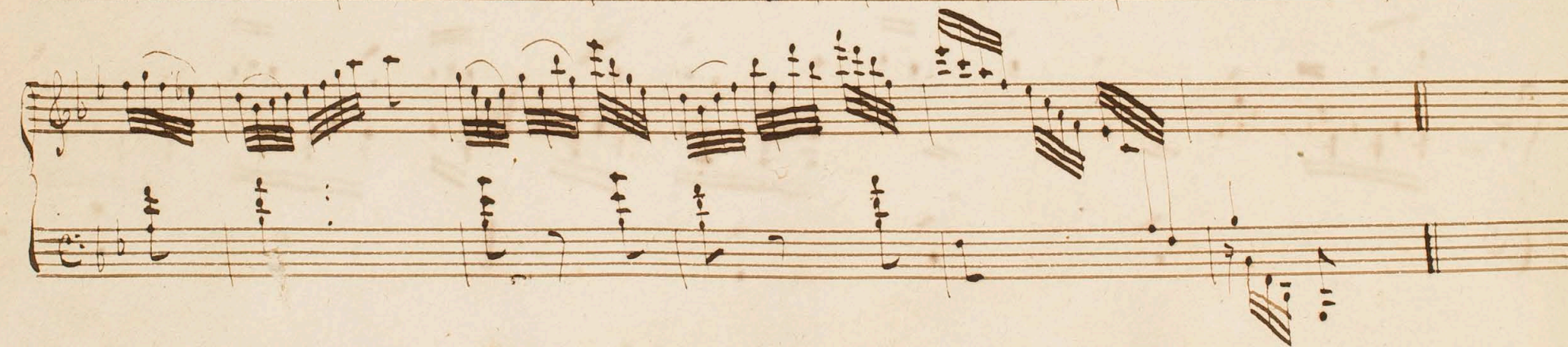
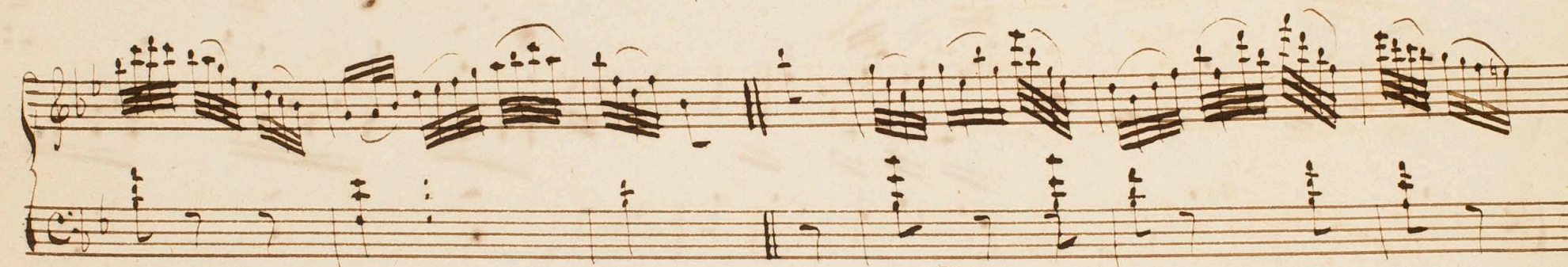
Var 4.

Handwritten musical score for Variation 4, measures 1-8. The score is written on four staves (two systems of two staves each). The first system (measures 1-4) is in 3/8 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) is in 3/8 time, continuing the melodic and supporting lines. The notation includes various note values, rests, and dynamic markings.

Var 5.

Handwritten musical score for Variation 5, measures 1-8. The score is written on four staves (two systems of two staves each). The first system (measures 1-4) is in 3/8 time, featuring a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) is in 3/8 time, continuing the melodic and supporting lines. The notation includes various note values, rests, and dynamic markings.







Var:





# The Harp of Bendemeer

Composed by Miss C. Auley.

Andantino

The first system of musical notation, consisting of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some beamed together. The bass staff begins with a bass clef and contains a series of eighth notes. A dynamic marking 'pf' (pianissimo) is written above the first few notes of the bass staff. The system ends with a double bar line.

Tell me  
Yes the

The second system of musical notation, consisting of a treble and a bass staff. The treble staff continues the melody from the first system, with some notes beamed together. The bass staff continues the accompaniment, with some notes beamed together. The system ends with a double bar line.

why is that Harp now so silent by thrown O'er the bow-er where all was enchantment & be fore, has the  
day dreams of plea-sure de-cit-ful ly died! But the calm joys of Heaven can ex- ce- lude light As the

The third system of musical notation, consisting of a treble and a bass staff. The treble staff continues the melody from the second system, with some notes beamed together. The bass staff continues the accompaniment, with some notes beamed together. The system ends with a double bar line.

Deer who a lone could awake its tone, Left that song and those roses to love them no more thus  
Star which emits her pure flame from on high, the bright star when earth is over shadowed by night, Yet



*con espressione*

*ad libitum*

*a tempo*

transient is all that af- fectious be- stows, It fades like the blossom when win- ter draws near Long-  
well I re- mem- ber that sweet, ten- der strain for which I have lingered and list- ened to hear, And

left to the song and for- got ten the rose which were laid by the minstrel of sweet  
shewen as turning to flin- ger a- gain, I shall long for the minstrel of sweet

*Ven-de-meer!*  
*Ven-de-meer!*



*Moderate*

# When the Rosebud of Summer

Music by Geo. F. Stevenson.



2) When of hope the last spark which thy smile lov'd to cherish, In my bosom shall die & its splendor be o'er  
And the pulse of that heart which adores you shall perish! Oh! then dearest Ellen,  
I'll love you no more!



no more! And the sunshine of day in night's darkness be glowing Dearest Ellen, dearest Ellen!

*espress*  
I'll love you no more! I'll love you no more! I'll love you no more! Ah, then dearest Ellen

I'll love you no more I'll love you no more!

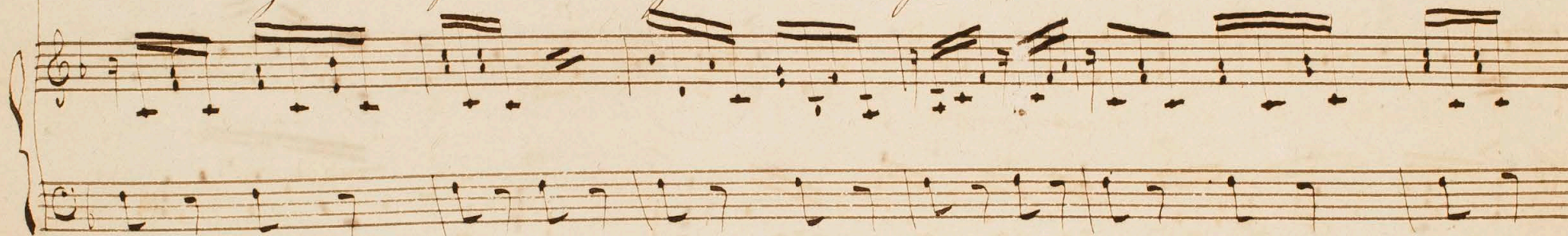


*All that's bright must fade,*

*Chlorobody,*



*All that's bright must fade The brightest still the fleetest, All that's sweet was made*



*But to be lost when sweetest. Stars that shine and fall - The flower that drops in spring - ing*





These are types of all -- To which our hearts are cling-ing All that's bright must fade

The brightest still the fleetest, All that's sweet was made But to be lost when sweetest.

2) Who would seek to prize Delights that end in aching?  
 Who would trust to tie, That ever hour are breaking?  
 Better far to be In utter darkness lying,  
 Than to be blest with light and see  
 That light forever flying!

All that's bright must fade, The brightest still the fleetest  
 All that's sweet was made But to be lost when sweetest.

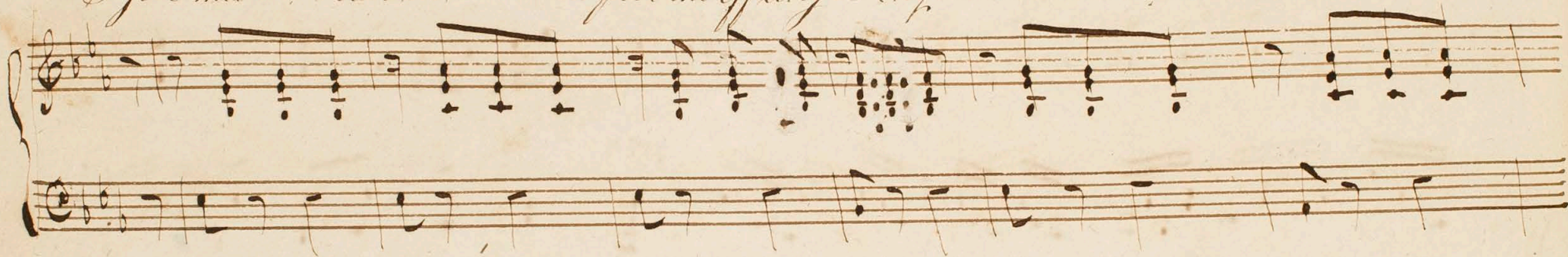


*My heart and Lute.*

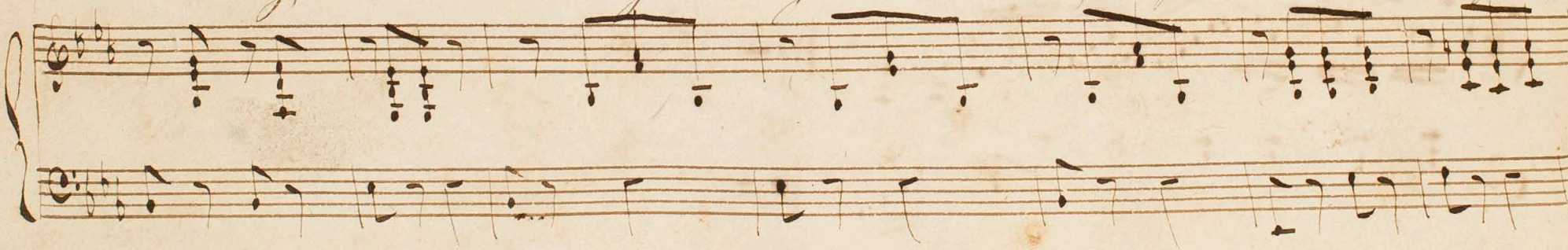
*Modrato*



*I give thee all I can no more tho' poor the offering be, My Heart and Lute are all the store that*



*I can bring to thee to Lute, whose gentle song reveals the soul of love full well, And better far a*





Heart that feels much more than Lute could tell I give thee all I can no more Tho' poor the

offring be, My Heart and Lute are all thy store that I can bring to thee

*ad. lib.*

*mf*

The love and song may fail, alas!  
 To keep life's clouds away, *presto*  
 (The heart will make them light)  
 Or gold them if they stay.  
 Plentando If ever come his discord stings  
 Or life's enchanted train  
 Let love but gently touch the string  
 It will all be sweet again  
 I give thee all I can



Maestore.

Will prove at break of Day. A Cambrian Ballad

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The bass staff begins with a bass clef and contains a series of quarter and eighth notes. There are dynamic markings 'f' and 'cres.' above the staves.

ad lib.

The second system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of quarter and eighth notes. The bass staff contains a series of quarter and eighth notes, with some beamed together. There are dynamic markings 'f' and 'cres.' above the staves.

When waves overwhelm'd the Nations ruin, And Cambrian youth to battle press'd, Young

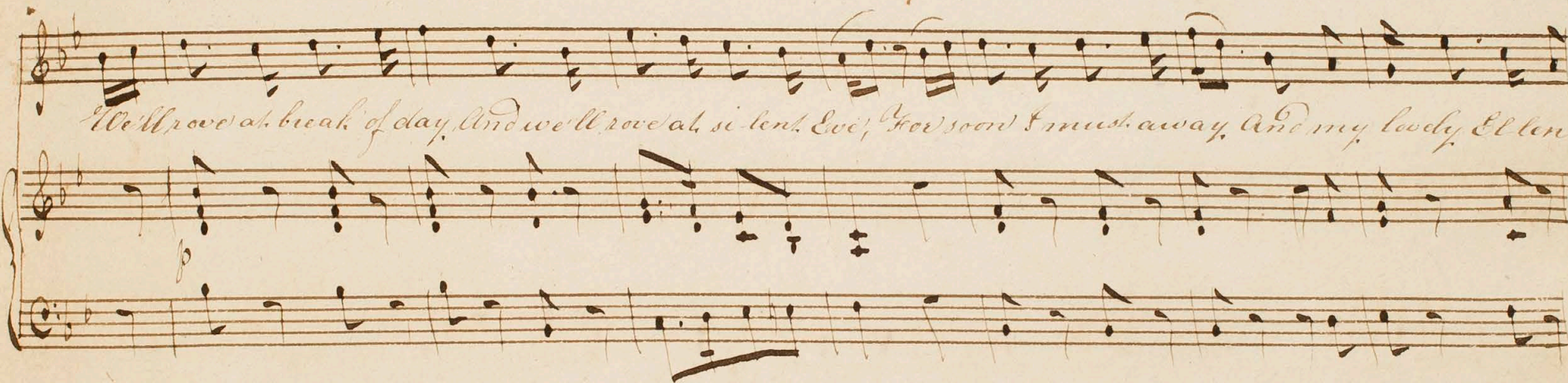
The third system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of quarter and eighth notes. The bass staff contains a series of quarter and eighth notes, with some beamed together. There are dynamic markings 'f' and 'cres.' above the staves.

espress

All said heard the blarion sound And weeping Ellen thus address'd.



*Allegretto*



*We'll rove at break of day, And we'll rove at silent Eve; For soon I must away, And my loody Ellen*



*have But tho' I must depart, And in dis-tant climates roam Yet, thou shalt own my heart,*



And thy love be my home! Then prithee don't despair, for my absence thus displac'd, 'Twill make me

I do dare only love, my Love, the more, 'Twill make me I do dare only love, my Love the more

*colla voce*

"But will you when a far to your Ellen faithful be?  
Amid the din of war, Oh! can you think of me?"

Oh doubt me not I pray - May misfortune be my lot,  
If while abroad I stray, For a moment, then I forget.

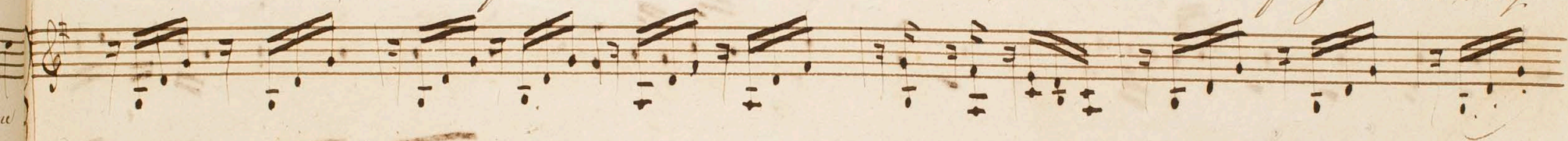
Then prithee &c



*Moderato* Here we meet too soon to part. Adapted and arranged  
by G. B. Shipp.



Here the rose that decks thy door Here the thorn that spreads thy bower Here the willow on  
Here we meet too soon to part, Here to leave will raise a smart, Here I'll press thee to my



the more the birds at rest above thee Glad they light of life to see sense of  
heart, Where none have place above thee. Here I vow to love thee well, could but see





soon might each a witness be How doatingly I love thee.  
soul like thee and me *Montando.*

words unsual the spell Had but language strength to tell, I'd say how much I love thee!

*Adagio*  
Here we meet to soon to part. Here to leave would raise a smart, Here I'll press thee to my heart.

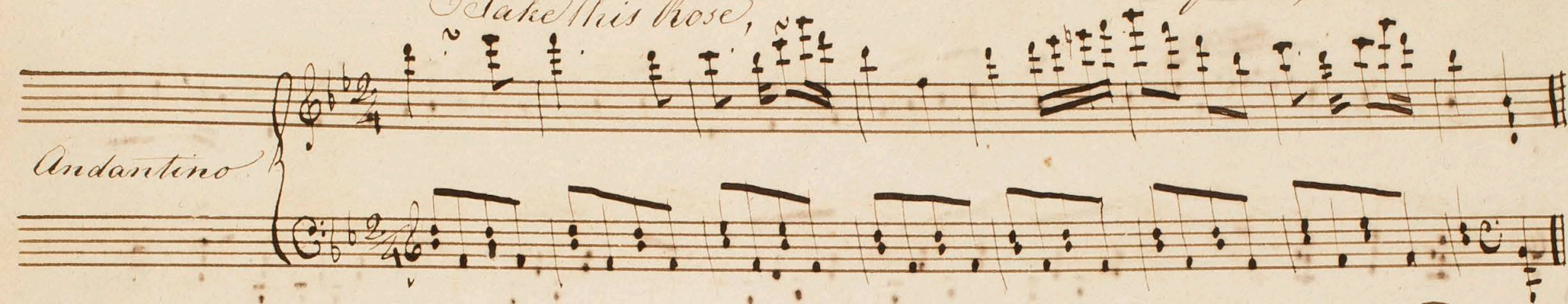
Where none have place a love thee



Composed by J. V. Wienthal.

Take this Rose,

*Andantino*



*Espressivo*



V.P.



*And Adagio*  
 snow-y brow, Lov'd thy lips and lightly shed A dew-y leaf of ro-sy red, To bloom

for ever there

2) Take this lilly love and twine it  
 In thy flowing hair,  
 I will give thee singlets, w hy decline it?  
 Make thee flower my fair.  
 And yet its leafless pure and pail pale  
 In beauty on that brow will fail;  
 That brow attracts all eyes to thee  
 And none will choose a chance to see  
 The Lilly fading there.



The smile of Contentment and Love  
adapted to the much admired Air

Written by S. Viuhard Esq.  
Arranged by J. Moore.

Allegretto. *Andante*

*delice*

*Andante*

*mf.*

*dim*

Some line wood, Ah! naught from the gay or the wealthy I do borrow, While blest with the



smile of Contentment and love

The mirth of my children their

playful carresses Un ceasing delight to a Parent must prove

Short talk not of him who now

cres

con Anima

2/ The morning awakes me to health and to labor,  
 The Dark points to Heaven as first to be prais'd;  
 The evening procures me my friend and my neighbors,  
 To join in the tribute by gratitude rais'd.  
 And while with such music re echoes my dwelling  
 While harmony still lingers over the grace,  
 O! if there is a bliss such enjoyment excell'g  
 It beams in the smile of Contentment and Love!



more splendor possesses, My wealth is the smile of contentment, and I

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is a piano accompaniment in treble clef, featuring chords and moving lines. The bottom staff is a piano accompaniment in bass clef, also with chords and moving lines. The lyrics "more splendor possesses, My wealth is the smile of contentment, and I" are written in cursive below the vocal staff.

*dolce* *sf ten*

The second system of the handwritten musical score continues the composition with three staves. The vocal line (top staff) and piano accompaniment (middle and bottom staves) are in the same key signature. The lyrics "dolce" and "sf ten" are written in cursive below the vocal staff, indicating musical dynamics. The notation includes various musical symbols such as notes, rests, and slurs.

The bottom of the page features three empty musical staves, each consisting of five horizontal lines, providing space for further musical notation.



Composed by M. Hook.

# Rise Cynthia Rise

Andantino



*pp* Rise Cynthia rise the ruddy man on tiptoe stands to view thy  
Rise Cynthia rise Rise Cynthia rise the ruddy man on tiptoe stands to view thy

beauteous face Rise Cynthia rise the ruddy man on tiptoe  
beauteous face Rise Cynthia rise Rise Cynthia rise the ruddy man on tiptoe



stands to view thy beauteous face:

Phoebus by fleetest

stands to view thy beauteous face Phoebus by fleetest Coursers borne Phoebus by fleetest

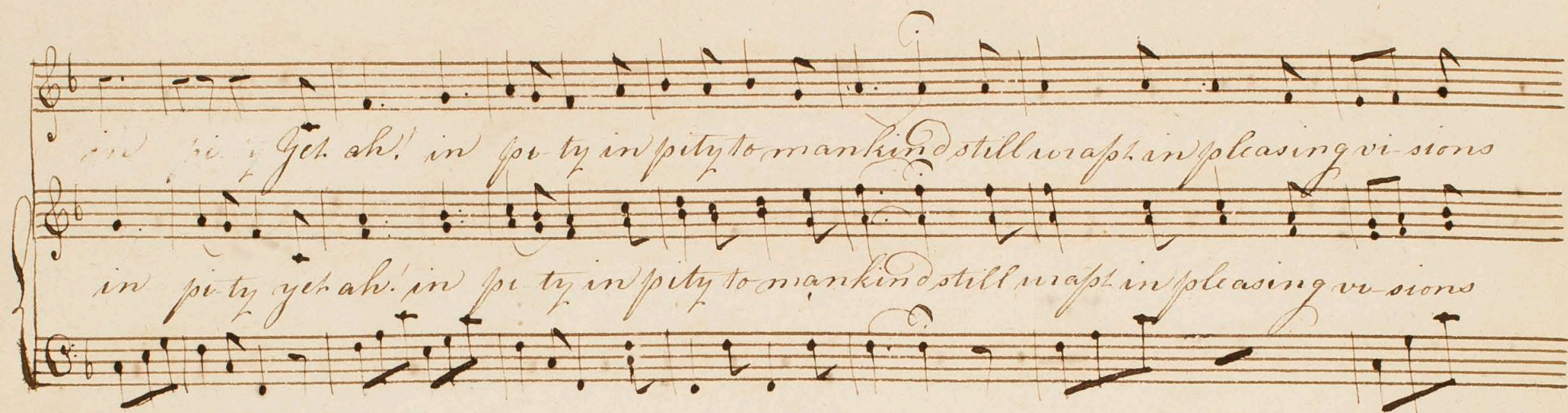
Coursers borne sees none so fair in all his race sees none so fair in all his race all his race

Coursers borne sees none so fair in all his race sees none so fair in all his race all his race

The circling hours that lay behind would draw fresh beauties from thine eyes get ah!

The circling hours that lay behind would draw fresh beauties from thine eyes get ah!





*in pi-ty yet ah! in pi-ty in pi-ty to mankin<sup>d</sup> still wrapt in pleasing vi-sions*

*in pi-ty yet ah! in pi-ty in pi-ty to mankin<sup>d</sup> still wrapt in pleasing vi-sions*

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The bottom two staves are a piano accompaniment in C major, with the right hand in treble clef and the left hand in bass clef. The lyrics are written in a cursive hand and are repeated on both the vocal and piano staves.



*lie still wrapt in pleasing vi-sions lie*

*lie still wrapt in pleasing vi-sions lie*

The second system of the handwritten musical score continues the vocal and piano parts. It also consists of three staves. The vocal line and piano accompaniment continue with the same lyrics. The piano part features some more complex rhythmic patterns, including sixteenth notes and triplets. The lyrics are repeated on both the vocal and piano staves.





*With gaily* Love among the Roses



Oh happy day O joyous hour  
Compos'd beneath of every flower  
Let's bind him to us new to sever,  
Young Love shall dwell with us forever.  
Eternal spring the wreath composes,  
Content is Love among the Roses  
Young Love Lee.

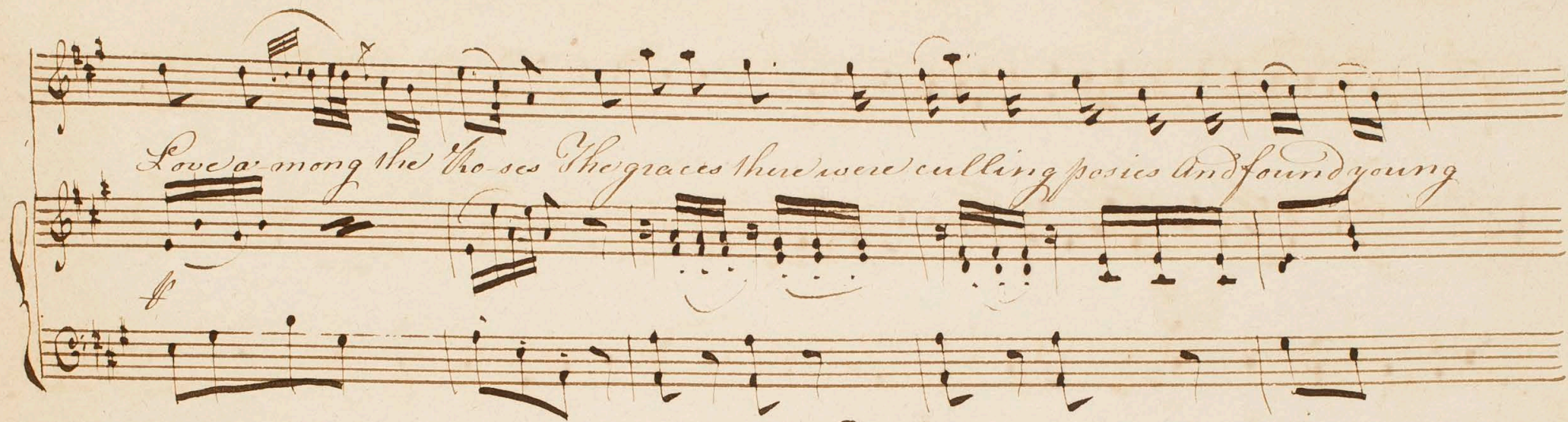


Love flew to the Laphian bow'r And gather'd sweets from many a flow'r  
Horn Lilly and the

Colentine The graces there were culling posies The graces there were cul-ling posies And

found young Love — among the Roses Young Love among the Ro-ses





Love among the Roses The graces there were calling posies And found young



*ad lib.*  
Love among the Roses And found young Love among the Roses.

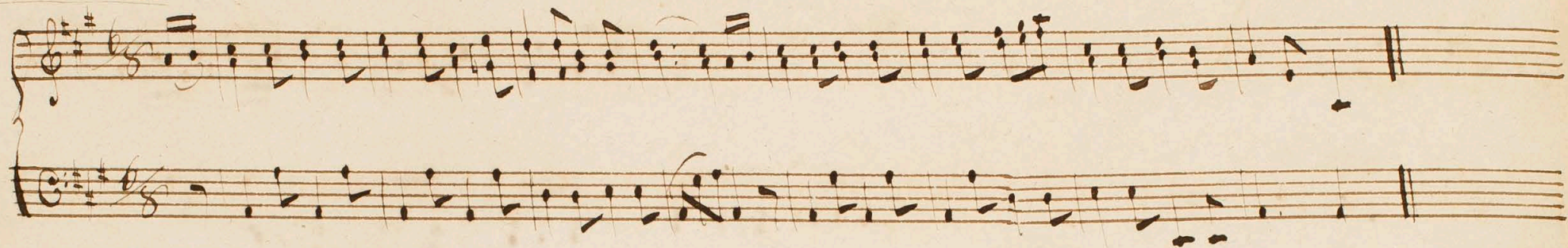


Roses and sweet Jesamine the

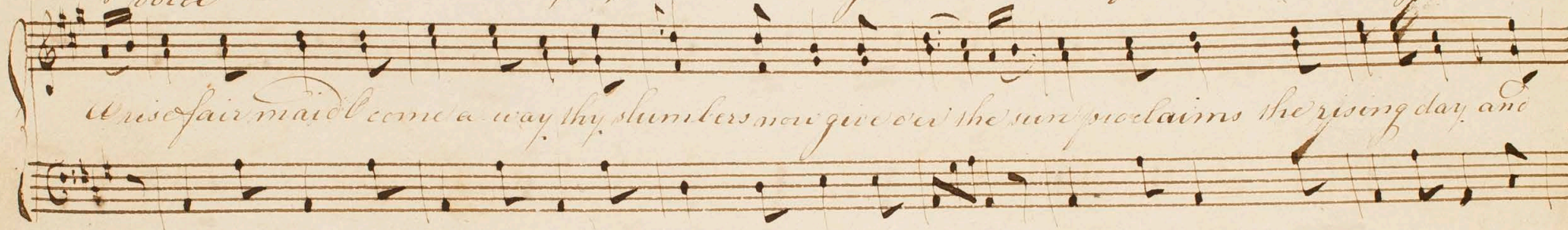


*Andantino*

# Salutation, A Duett.



*voice*  
Arise fair maid come away thy slumbers now give over the sun proclaims the rising day and



*voice*  
Arise fair maid come away thy slumbers now give over the sun proclaims the rising day and



darkness reigns no more the blush of morning dawning bright the darkness chase a way



darkness reigns no more the blush of morning dawning bright the darkness chase a way



but open these eyes so sparkling bright, and all around is day and all around is day and all a-

round is day then join & join the village throng all on the verdant plain while we live

round is day then join & join the village throng all on the verdant plain while we live

shepherds raise the song sweet echo swells the strain

shepherds raise the song sweet echo swells the strain

shepherds raise the song sweet echo swells the strain sweet echo



*A Tempo*

sweet Echo swells the strain sweet Echo swells the strain sweet Echo swells the  
sweet Echo swells the strain sweet Echo swells the strain sweet Echo swells the  
*A Tempo.*

*ad lib.*

strain swells the strain swells the strain  
strain swells the strain swells the strain  
*ad lib.*



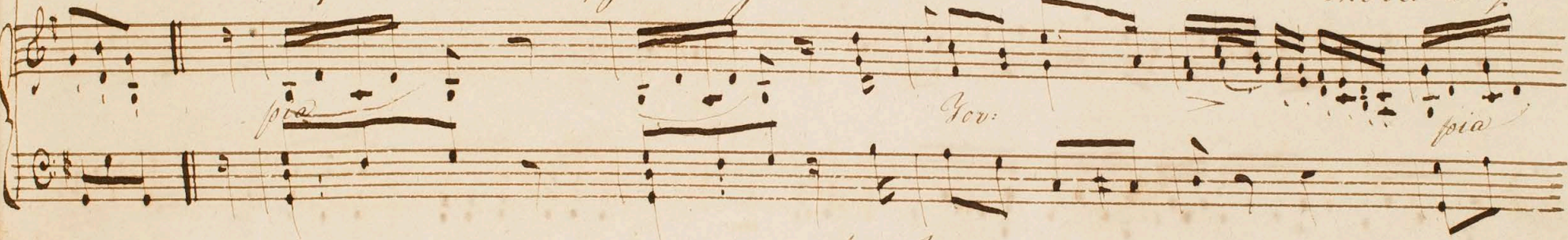
# The Sun that lights the Roses

Written by J. W. Lake Esq.  
Composed by T. Williams

*Allegretto, Moderato*



The dimple's cheeks may give delight to her rival beauties blossom the balmy



*Mezzo Forte*

lips to love invite Go ecstasy the bosom. Yet softer than yon summer sky Each blushing



Friendship's voice is soft and clear, Like music on the Ocean! Surpassing with its splendour bright,  
Exciting fond emotion, Yet dearer far to lover's sight,  
How sweet it sounds upon the ear The eye that truth discloses, The Sun that lights the Roses!



*ad: lib*

*tint dis closes Give me the lus-tre beam in eye The sun that lights the Ro-ses The Sun that*

*f* *ff* *f*

*dolce* *ritard* *Brillante* *Staccato*

*lights the Ro-ses The Sun that lights the Ro-ses Give me the lus-tre beam in eye The Sun that*

*res:* *ff* *dolce*

*ad: lib:*

*lights the Ro-ses*

*ff*

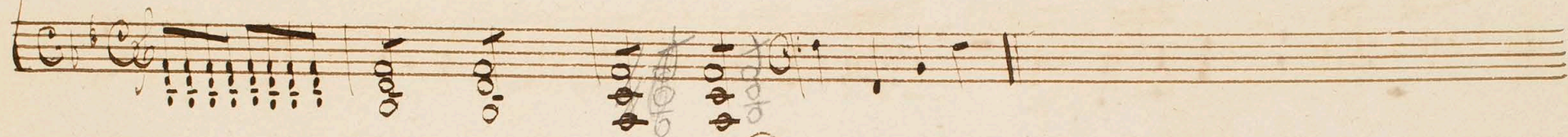
The musical score is written on aged, yellowed paper. It consists of several systems of staves. The first system has a treble staff with a melody and a bass staff with accompaniment. The lyrics are written in cursive below the staves. The score includes various musical notations such as notes, rests, and dynamic markings. The paper shows signs of age and wear.



*Allegretto  
Moderato*

# Love has Eyes.

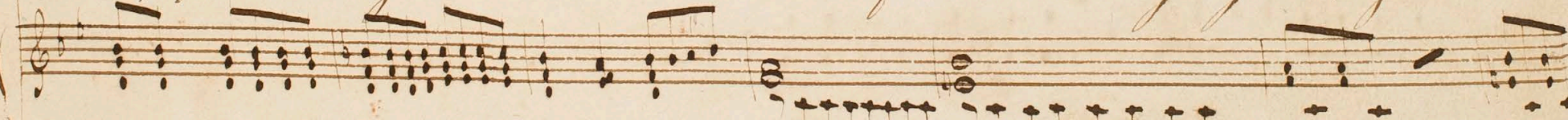
*Composed by H. W. Bishop*



*Love's blind they say O never may Can words love's grace impart The fancy weak The tongue*



*may speak But eyes alone the heart In one's soft look what language lies, O yes believe me*





Love has eyes! Love has eyes — Love has eyes & love has eyes Eyes believe me love has

This system contains the first two staves of the handwritten musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The lyrics are written in cursive below the staves. The music features a melody in the upper voice and a more active accompaniment in the lower voice, including some sixteenth-note passages.

eyes Eyes believe me & yes believe me Eyes believe me Love has eyes

This system contains the next two staves of the musical score. The lyrics continue in cursive. The musical notation includes various note values and rests, with some dynamic markings like 'pp' (pianissimo) visible. The handwriting is elegant and typical of 18th or 19th-century manuscript notation.

This system contains the final two staves of the musical score on this page. The music concludes with a final cadence. The bottom staff ends with a double bar line. There are some additional markings and flourishes at the end of the system.





Thema...

Thema: La Petite Surprise!

Composed by A. M. Adams

Handwritten musical score for "Lullaby" (Schubert), featuring piano and voice parts. The score is written on ten staves, with the piano accompaniment on the left and the voice part on the right. The tempo is marked "Andante" and the mood is "Mozz." (Molto). The key signature is one flat (B-flat major/D minor). The score includes various performance markings such as "ten" (tension), "ped" (pedal), "Ped:" (pedal), "sva" (sustained), and "Var: 1" (Variation 1). The piano part features complex chordal textures and arpeggiated figures, while the voice part is a simple melody. The score is written in ink on aged paper.



*Led:*



*gva*

*Ped:*



*Led:*



*Var: 2.*

*Adagio*



*Chinore*



*Tempo 1<sup>o</sup>*

*Lib. 3.  
Majore & Ged.*

*Ged.*

*Ged.*

*P Ged.*

*V.S.*



Handwritten musical score, first system. The upper staff features a complex, rapid melodic line with many beamed notes. The lower staff contains sparse, isolated notes. The word *Led:* is written in the center of the system.

Handwritten musical score, second system. The upper staff continues the rapid melodic line. The lower staff has sparse notes. The word *Led:* is written in the center, and *Coda* is written at the end of the system.

Handwritten musical score, third system. The upper staff features a melodic line with some rests. The lower staff contains chords and rests. The word *gva* is written in the center.

Handwritten musical score, fourth system. The upper staff features a melodic line. The lower staff contains chords and rests. The word *ppp* is written in the center.







# Catch

Come buy my cherries beautiful as pies Fresh from the garden plucked by me;  
Fine apples and choice pears. Eat boys for get your cares;  
Fruit in a bundance sold by me. Fruit, in a bundance here you see;  
Whey fine sweet whey come taste my whey;

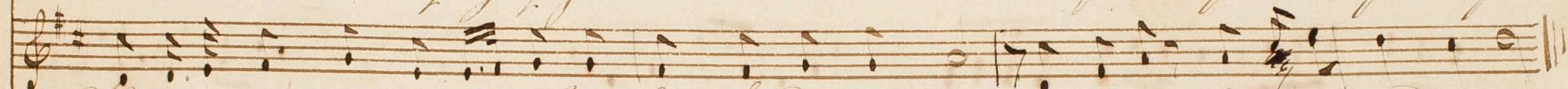




All on a summer's day so gay You hear the Dublin cries Knives ground here by me



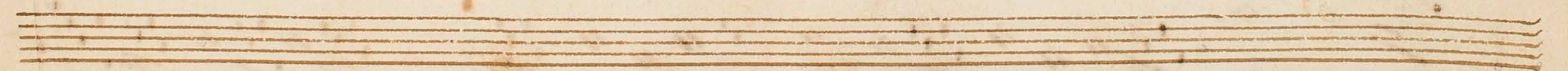
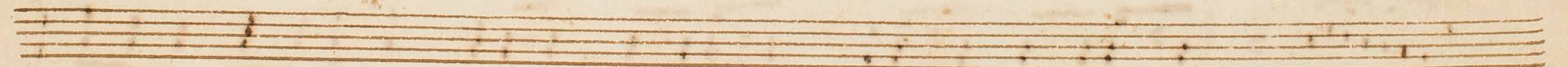
All on a summer's day so gay You hear the Dublin cries Sweep sweep sweep sweep



All on a summer's day so gay You hear the Dublin cries fine parsnips, fine carrots, and choice beans



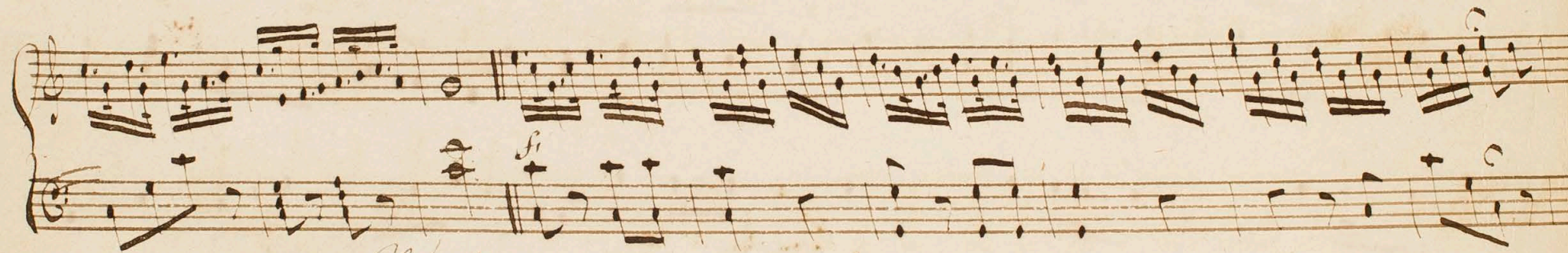
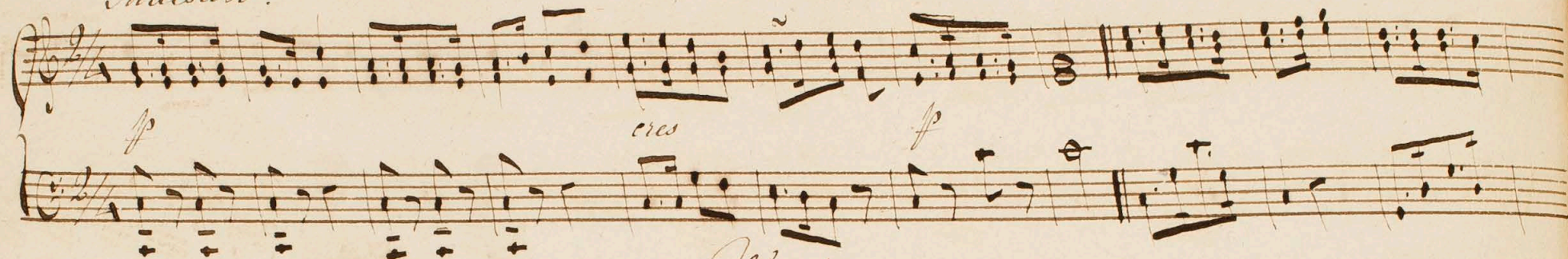
All on a summer's day so gay You hear the Dublin cries, fine radish, fine lettuce, sold by me.





by John Pavy.

*Maestoso.* Scots wha hae wi Wallace bled





any.

Handwritten musical score for a piano piece, featuring two systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The piece is divided into sections labeled *Var: 3* and *Var: 4 Minore*.

*Var: 3*

*Var: 4 Minore*



*Dolce.*

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The word "Dolce." is written in a cursive hand above the treble staff.

*Var. 5.*

The second system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The word "Var. 5." is written in a cursive hand above the treble staff.

The third system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note.

The fourth system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, followed by a half note and a whole note.

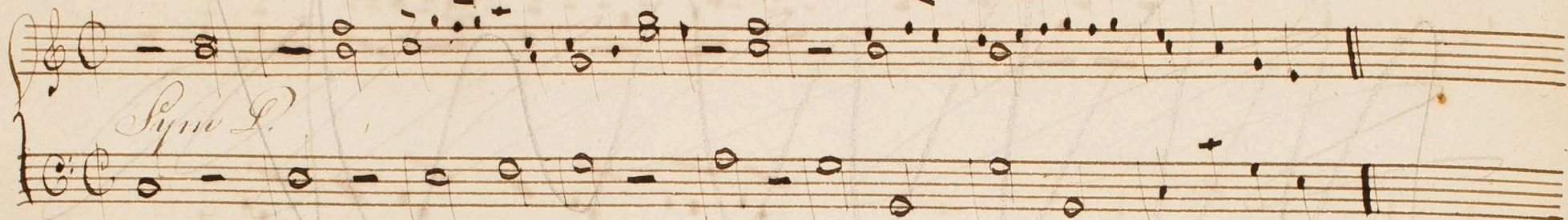


Var. 6. Allegretto

A handwritten musical score on aged paper, consisting of six staves. The title "Var. 6. Allegretto" is written in cursive at the top left. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The notation includes various note values, rests, and dynamic markings. The second staff starts with a piano (*p*) marking. The third staff has an *8va* marking above it, indicating an octave shift. The fourth staff features a *loco.* marking above it, suggesting a change in articulation or phrasing. The fifth staff includes a forte (*f*) marking. The sixth staff concludes with a double bar line. The paper shows signs of age, including foxing and staining.



# Lark Lark



Sym. I.

1. Lark Lark Lark over the green sward,

2. Lark and mums the woe the woe lark

3. Thro' the brake thro' the wood prawl, prawl a round

4. We watch their foot - steps we watch their foot steps with

Two staves of piano accompaniment. The first staff is in treble clef and the second in bass clef, both in common time (C). The music consists of a series of eighth and sixteenth notes, creating a light, airy melody.



Handwritten musical score on aged paper, featuring six staves of music with lyrics in cursive script. The lyrics are: "mum mum mum let us be", "Lark and mums the wood for you you and me", "This the wood This the wood prawl prawl around", and "Ears to the ground with ears to the ground". The music is written in a simple, early style, likely for a children's song or a simple melody. The staves are numbered 2, 3, 4, and 5. The paper shows signs of age, including foxing and staining.



mum mum mum let us be

Lark and mums the wood for you you and me

This the wood This the wood prawl prawl around

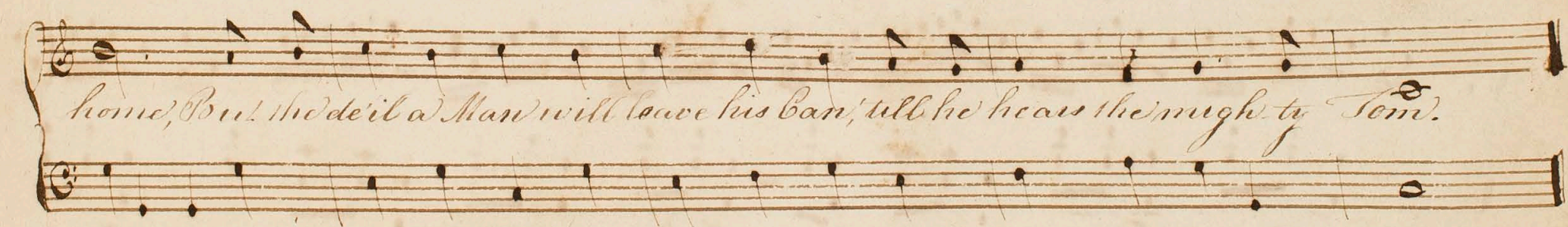
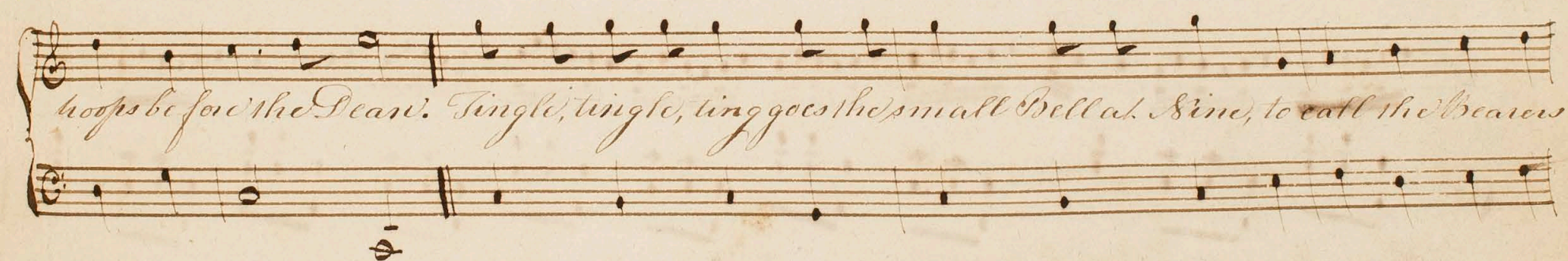
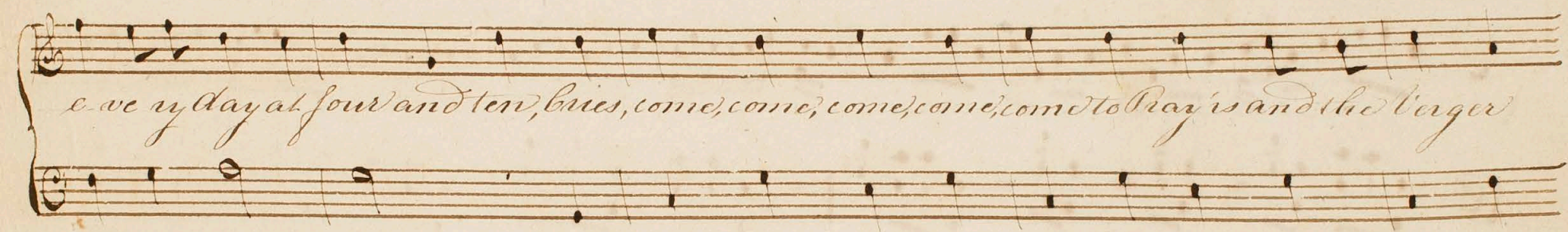
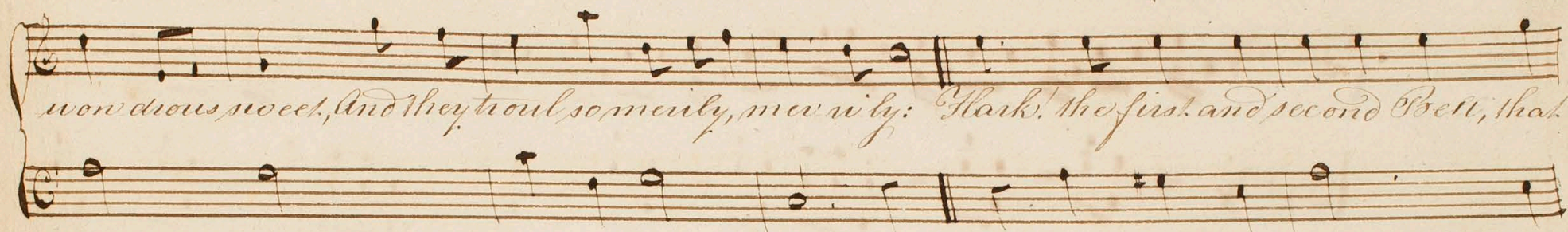
Ears to the ground with ears to the ground



# The Bonny Christ Church Bells.

Hark! the bonny Christ Church Bells, one, two three, four, five, six, they sound so  
Hark! the first and second Bell that every day at four and ten cries  
Tingle, tingle ting, goes the small bell at nine to call the beavers home but the  
wonder dy great, so wonder dous sweet and they trowl so merrily by merrily.  
come, come, come, come, come to Pray's and the Verger troops be fore the Dean?  
de'il a man will leave his Cann till he hears the mighty Toms.  
Hark! the bonny Christ Church Bells, one, two, three, four, five, six, they sound so wonder dy great, so

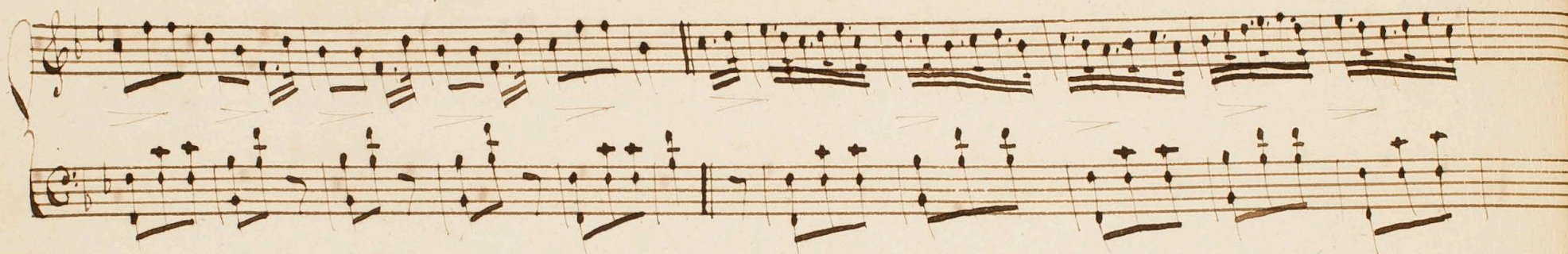






*Swiss Waltz, with Variations for the Harp or Piano Forte by P. H. Moran.*

*Moderato.*



*Var. 1.*





A handwritten musical score on aged, yellowed paper. The score consists of eight staves, arranged in four pairs. Each pair is connected by a brace on the left. The notation is in brown ink and includes various musical symbols such as treble and bass clefs, key signatures, and numerous beamed notes, slurs, and rests. The paper shows signs of age, including foxing and slight discoloration. The handwriting is elegant and typical of 18th or 19th-century musical notation.

*Var. 2.*

*R. P.*



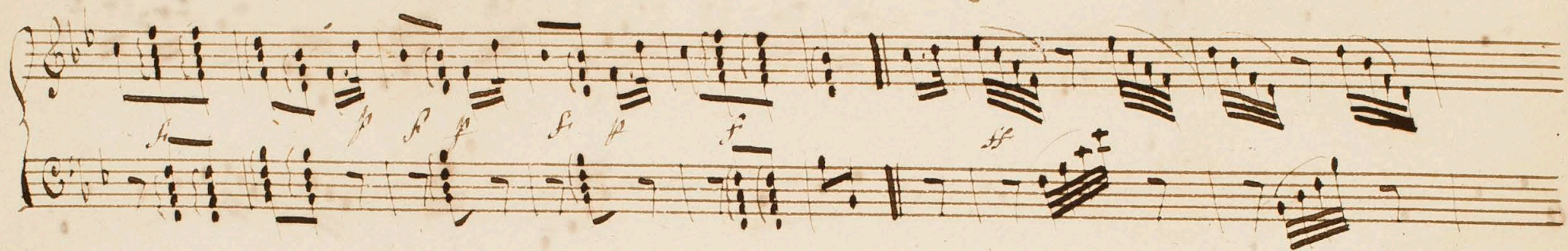
This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in ten staves, grouped into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is written in brown ink and features a high density of beamed sixteenth notes, creating a complex, rapid texture. There are several measures with triplets, indicated by a '3' and a bracket. The paper shows signs of age, including discoloration and some wear along the edges. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

Var 3.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff has a '2' above it. The second staff is marked '8va'. The fifth staff is marked 'loco'. The seventh staff is marked 'Viv' and has 'f' and 'p' markings below it. The bottom right corner has the number '104'.







# Adagio Keep not for those,



*1<sup>st</sup> Voice*  
 Keep not for those, whom the veil of the tomb In life's ear by beauty hath hid from our eyes,  
*2<sup>nd</sup> Voice*  
 Keep not for those whom the veil of the tomb In life's ear by beauty hath hid from our eyes,  
*Bass*  
 Keep not for those whom the veil of the tomb In life's ear by beauty hath hid from our eyes,  
*Piano Forte.*

Mourn not for her the young voice of the late;  
 Our gayest and loveliest lost to us now.  
 Ere life's early lustre lead time to gray hairs,  
 And the gauntlet of love was yet fresh on her brow,  
 Ah! then was her moment, dear spirit, for flying  
 From this gloomy world, while its gloom was unknown;  
 And the wild hymns she warbled so sweetly in dying,  
 Were echoed in Heaven by lips like her own! V.S.  
 Keep not for her, in her young time she flew  
 To that land, where the wings of the soul are unfurled,  
 And now, like a star beyond evening's cold dew,  
 Looks accidentally down on the tears of the world.



Ere sin threw a blight o'er the spirits young bloom, Or earth had profan'd what was born for the

Ere sin threw a blight o'er the spirits young bloom, Or Earth had profan'd what was born for the

Ere sin threw a blight o'er the spirits young bloom, Or Earth had profan'd what was born for the

skies. Death came o'er the fountain, ere sov. row had stain'd it, 'Twas frozen in all the pure

skies. Death came o'er the fountain, ere sov. row had stain'd it, 'Twas frozen in all the pure

skies. Death came o'er the fountain, ere sov. row had stain'd it, 'Twas frozen in all the pure



light of its course, And but sleeps till the sunshine of Heaven has unchain'd it, so water  
light of its course, And but sleeps till the sunshine of Heaven has unchain'd it, so water  
light of its course, And but sleeps till the sunshine of Heaven has unchain'd it, so water

tr p  
that Eden where first was its source! Weep not for those whom the veil of the tomb,  
that Eden where first was its source! Weep not for those whom the veil of the tomb,  
that Eden where first was its source! Weep not for those whom the veil of the tomb,



*In life's early beauty hath hid from our eyes Ere sin threw a blight over the spirits young bloom*

*In life's early beauty hath hid from our eyes Ere sin threw a blight over the spirits young bloom*

*In life's early beauty hath hid from our eyes Ere sin threw a blight over the spirits young bloom*

Handwritten musical score for three voices and piano. The first system consists of three staves with vocal parts and a piano accompaniment. The lyrics are written in cursive below each staff. The second system continues the vocal parts and piano accompaniment. The third system continues the vocal parts and piano accompaniment.

*On Earth had pro-found what was born for the skies.*

*On Earth had pro-found what was born for the skies.*

*On Earth had pro-found what was born for the skies.*

Handwritten musical score for three voices and piano. The first system consists of three staves with vocal parts and a piano accompaniment. The lyrics are written in cursive below each staff. The second system continues the vocal parts and piano accompaniment. The third system continues the vocal parts and piano accompaniment.



Slow March.

# The Battle of Prague.

Composed by Holzwarth.

Handwritten musical score for 'The Battle of Prague'. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a 19th-century style with various note values, rests, and dynamic markings like 'p' and 'f'. The tempo is indicated as 'Slow March'.

Word of Command

Largo.

The Bugle Horn call for Cavalry.

First signal

Cannon.

N. P.



*The Trumpet call.*

*Answer to the*

*First  
Signal Cannon*

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass staff with various notes and rests.

*Cannon.*

*Cannon.*

*Cannon.*

*Prussian Imperialists.*

*The Attack*

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the sixth system, featuring a treble and bass staff with various notes and rests.



ll.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

- tr* (trill) and *to* (trill) markings above notes in the first system.
- Tremando?* (Tremolo) marking above notes in the third system.
- Flying bullets* (Flying bullets) marking above notes in the fifth system.
- tr* (trill) marking above notes in the fifth system.
- p* (piano) marking above notes in the seventh system.

N. S.



*Trumpets.*

*tr.*

*Attack with swords.*

*Horses galloping.*

*Trumpet.*

*Light Dragoon advancing.*



*Tremando.*

A handwritten musical score on eight staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The word "Tremando." is written in a cursive hand above the first staff. The score includes several measures with double bar lines and repeat signs. The notation is dense, with many notes and rests. The paper is aged and shows some staining.

*V. S.*







*Grave Cries of the Wounded.*

Handwritten musical score for "Grave Cries of the Wounded." The piece is written on five staves. The first staff is a single melodic line in treble clef. The second staff is a piano accompaniment in treble clef, featuring triplets and the marking *Can. ff*. The third and fourth staves are piano accompaniment in bass clef, also featuring triplets and the marking *Can. ff*. The fifth staff is a single melodic line in bass clef. The music is in a minor key and 3/4 time. The tempo is marked *Grave*. The piece concludes with a double bar line and a repeat sign.

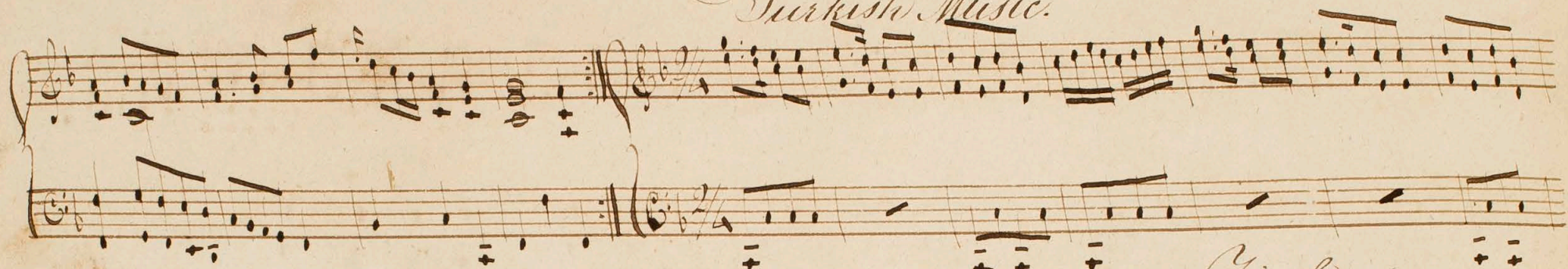
*The Trumpet of Victory*

Handwritten musical score for "The Trumpet of Victory." The piece is written on three staves. The first staff is a single melodic line in treble clef. The second and third staves are piano accompaniment in treble and bass clefs respectively. The music is in a major key and 3/4 time. The tempo is marked *Andante*. The piece concludes with a double bar line and a repeat sign.

*God save the King!*



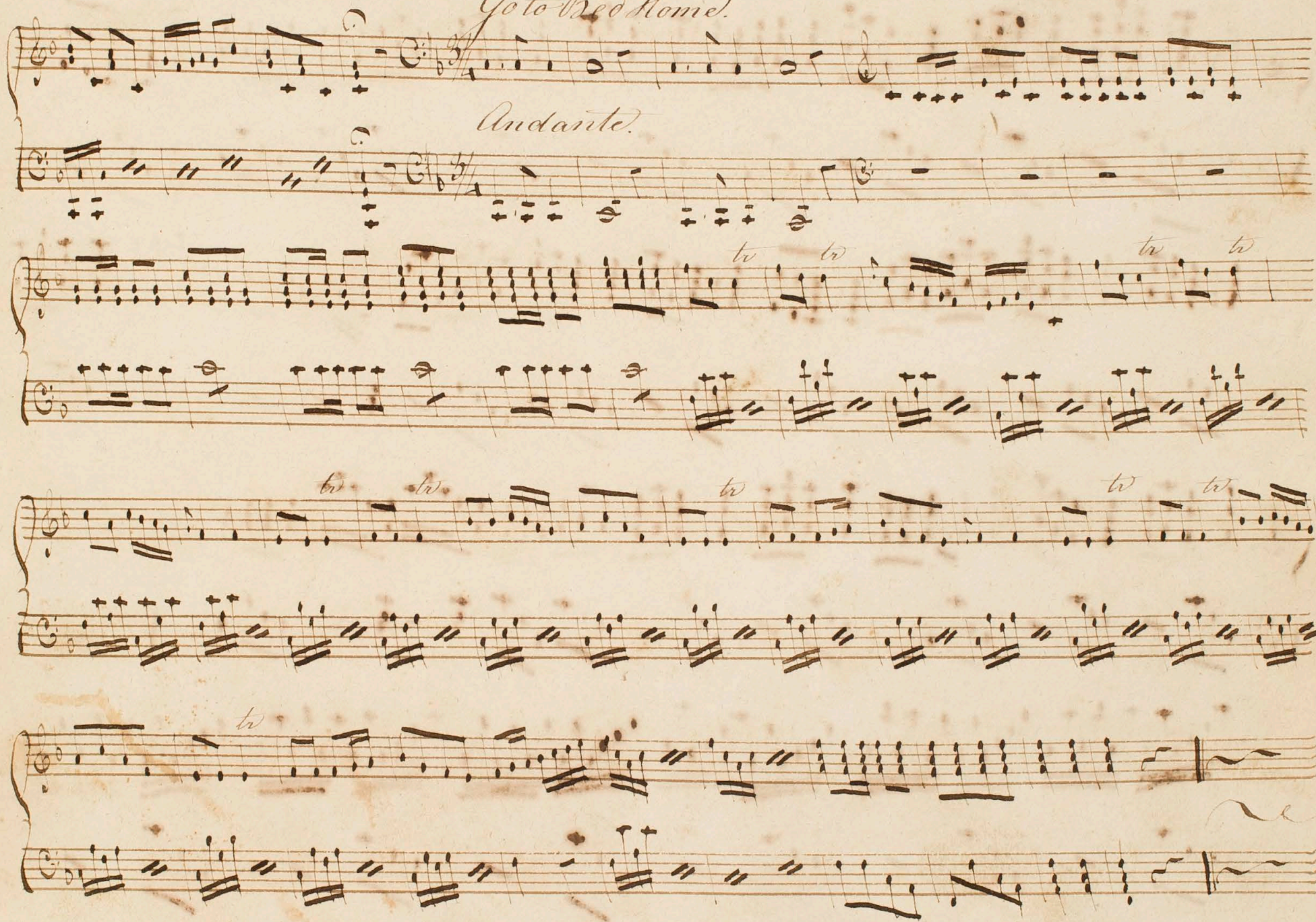
*Turkish Music.*





*Go to Bed Home.*

*Andante.*





Musette de Nina. Pour la Harpe ou Piano Forte.

This is a handwritten musical score for a piece titled "Musette de Nina". The score is written for harp or piano forte and consists of two systems of staves. Each system has a treble and bass staff joined by a brace. The music is in 6/8 time, indicated by the C-clef and the 6/8 time signature. The notation is in a cursive, handwritten style. The first system contains two measures of music. The second system contains two measures of music. The third system contains two measures of music. The fourth system contains two measures of music. The fifth system contains two measures of music. The sixth system contains two measures of music. The seventh system contains two measures of music. The eighth system contains two measures of music. The ninth system contains two measures of music. The tenth system contains two measures of music. The eleventh system contains two measures of music. The twelfth system contains two measures of music. The thirteenth system contains two measures of music. The fourteenth system contains two measures of music. The fifteenth system contains two measures of music. The sixteenth system contains two measures of music. The seventeenth system contains two measures of music. The eighteenth system contains two measures of music. The nineteenth system contains two measures of music. The twentieth system contains two measures of music. The twenty-first system contains two measures of music. The twenty-second system contains two measures of music. The twenty-third system contains two measures of music. The twenty-fourth system contains two measures of music. The twenty-fifth system contains two measures of music. The twenty-sixth system contains two measures of music. The twenty-seventh system contains two measures of music. The twenty-eighth system contains two measures of music. The twenty-ninth system contains two measures of music. The thirtieth system contains two measures of music. The thirty-first system contains two measures of music. The thirty-second system contains two measures of music. The thirty-third system contains two measures of music. The thirty-fourth system contains two measures of music. The thirty-fifth system contains two measures of music. The thirty-sixth system contains two measures of music. The thirty-seventh system contains two measures of music. The thirty-eighth system contains two measures of music. The thirty-ninth system contains two measures of music. The fortieth system contains two measures of music. The forty-first system contains two measures of music. The forty-second system contains two measures of music. The forty-third system contains two measures of music. The forty-fourth system contains two measures of music. The forty-fifth system contains two measures of music. The forty-sixth system contains two measures of music. The forty-seventh system contains two measures of music. The forty-eighth system contains two measures of music. The forty-ninth system contains two measures of music. The fiftieth system contains two measures of music. The fifty-first system contains two measures of music. The fifty-second system contains two measures of music. The fifty-third system contains two measures of music. The fifty-fourth system contains two measures of music. The fifty-fifth system contains two measures of music. The fifty-sixth system contains two measures of music. The fifty-seventh system contains two measures of music. The fifty-eighth system contains two measures of music. The fifty-ninth system contains two measures of music. The sixtieth system contains two measures of music. The sixty-first system contains two measures of music. The sixty-second system contains two measures of music. The sixty-third system contains two measures of music. The sixty-fourth system contains two measures of music. The sixty-fifth system contains two measures of music. The sixty-sixth system contains two measures of music. The sixty-seventh system contains two measures of music. The sixty-eighth system contains two measures of music. The sixty-ninth system contains two measures of music. The seventieth system contains two measures of music. The seventy-first system contains two measures of music. The seventy-second system contains two measures of music. The seventy-third system contains two measures of music. The seventy-fourth system contains two measures of music. The seventy-fifth system contains two measures of music. The seventy-sixth system contains two measures of music. The seventy-seventh system contains two measures of music. The seventy-eighth system contains two measures of music. The seventy-ninth system contains two measures of music. The eightieth system contains two measures of music. The eighty-first system contains two measures of music. The eighty-second system contains two measures of music. The eighty-third system contains two measures of music. The eighty-fourth system contains two measures of music. The eighty-fifth system contains two measures of music. The eighty-sixth system contains two measures of music. The eighty-seventh system contains two measures of music. The eighty-eighth system contains two measures of music. The eighty-ninth system contains two measures of music. The ninetieth system contains two measures of music. The ninety-first system contains two measures of music. The ninety-second system contains two measures of music. The ninety-third system contains two measures of music. The ninety-fourth system contains two measures of music. The ninety-fifth system contains two measures of music. The ninety-sixth system contains two measures of music. The ninety-seventh system contains two measures of music. The ninety-eighth system contains two measures of music. The ninety-ninth system contains two measures of music. The hundredth system contains two measures of music.

Var. 1.

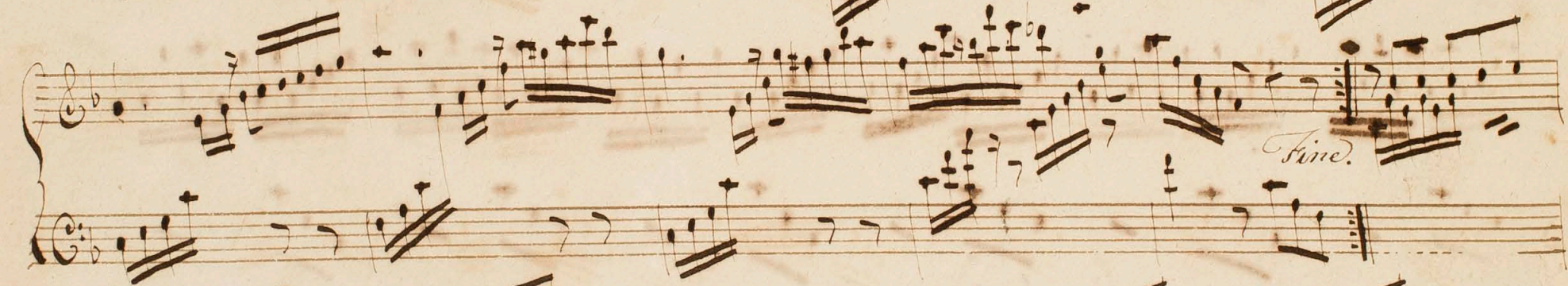


*Var: 2.*

*Harmonique*

*V. 2.*





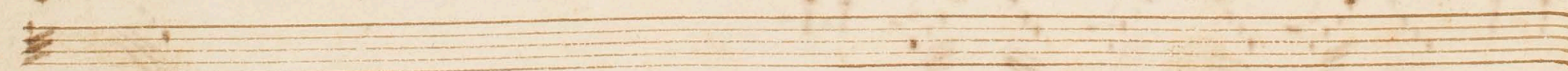
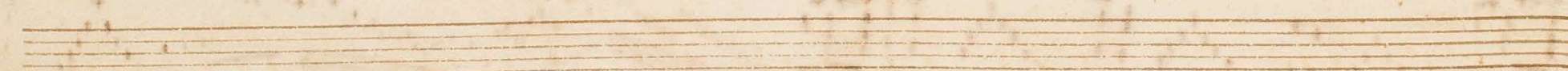
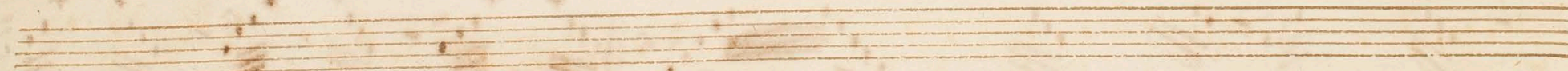
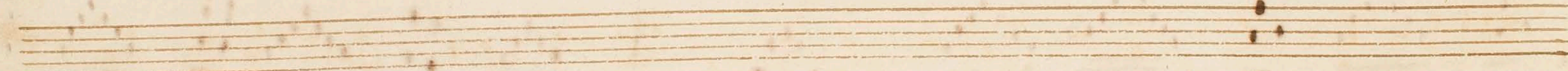
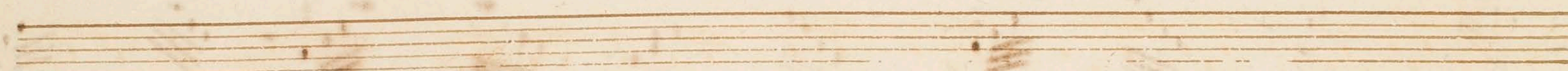
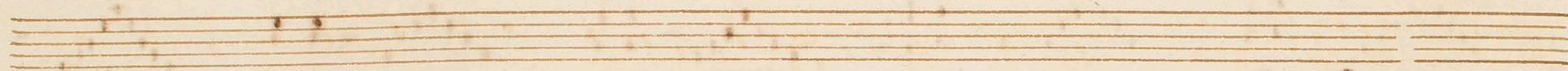
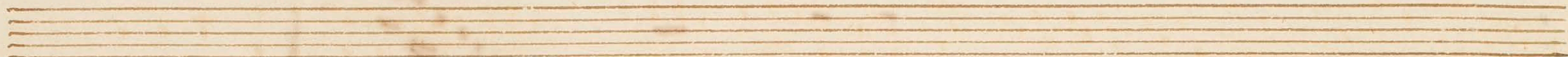
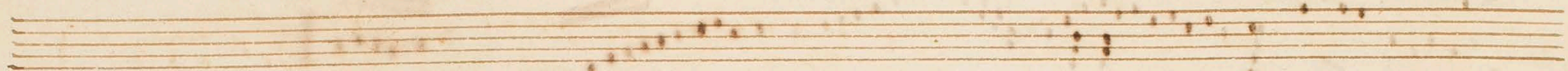




*Var. 4*

Handwritten musical notation for Variation 4 on four staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, creating a rapid, intricate texture. The first two staves are in treble and bass clefs respectively, both with a common time signature (C). The next two staves continue the piece, with the word *Fine* written in the middle of the third staff. The notation ends with a final measure on the fourth staff, marked with a repeat sign.

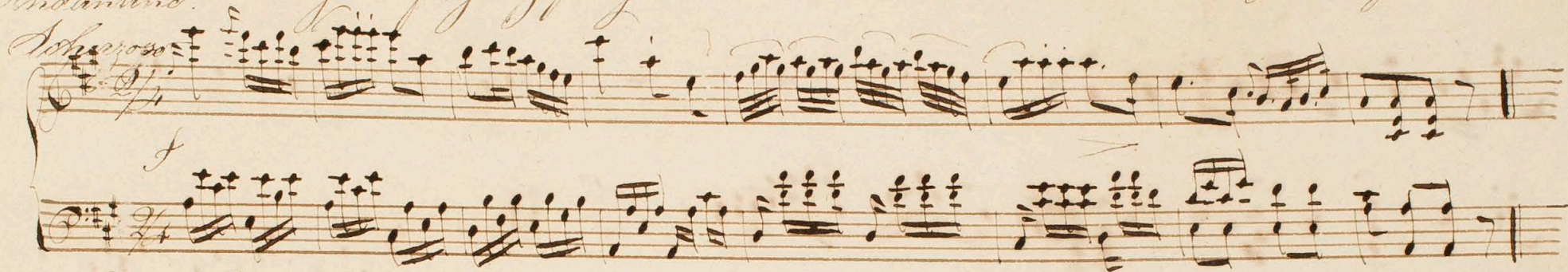




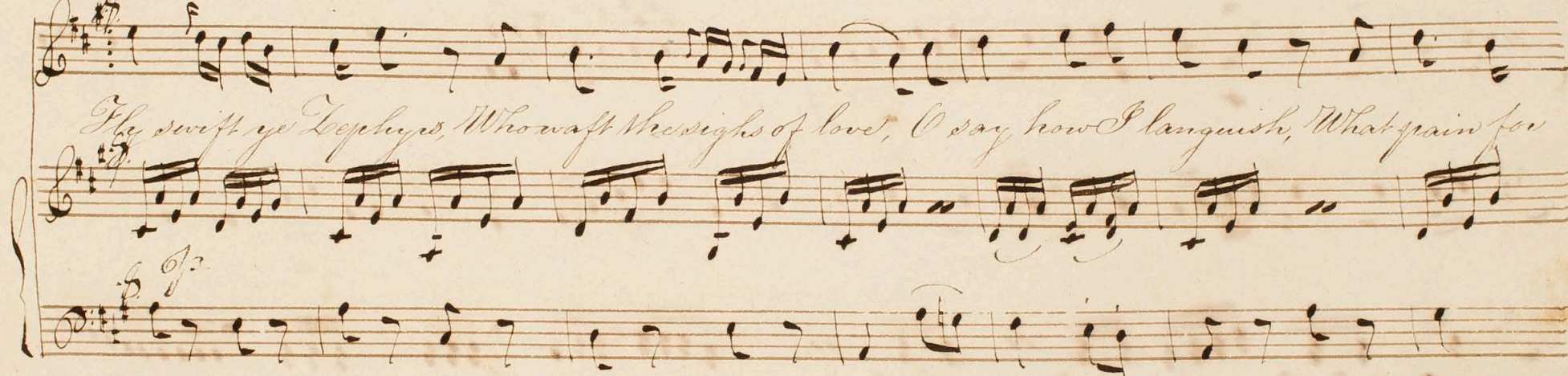


*Andantino.* *My swift ye Zephyrus.*

*The Accompt. by Henry W. Bishop.*



*Captain Bellon.*





*ad lib.*

*Do joy without my love!*

*O, tell her, o'er my mind,*

*Time.*

The first system of a handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with many beamed sixteenth and thirty-second notes. The lyrics are written in cursive below the notes.

*She bears the softest sway, O, tell her all my ardour, My fondness all display.*

The second system of the handwritten musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic contour with some rests. The piano accompaniment continues with its intricate texture. The lyrics are written in cursive below the notes.





*Largo.*  $\text{♩}$

*Thy! Thy! Thy!* And if an ear she deigns, And if an ear she deigns, And

*Da Capo*  
*al Segno.*  $\text{♩}$  *p.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). It begins with the tempo marking 'Largo.' and a dynamic marking of 'p.' (piano). The lyrics 'Thy! Thy! Thy!' are written above the first three measures. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The system concludes with a repeat sign and a 'Da Capo al Segno.' instruction.

if a smile reply. --- Ah! haste to ease my pain, And soothe my anxious sigh.

The second system continues the musical piece with three staves. The vocal line (top staff) continues the melody with the lyrics 'if a smile reply. --- Ah! haste to ease my pain, And soothe my anxious sigh.' The piano accompaniment (middle and bottom staves) provides harmonic support. The system ends with a repeat sign.

*Largo.*  $\text{♩}$

*Thy! Thy! Thy!*

*Da Capo al Segno*

The third system is the final one on the page, consisting of three staves. It begins with the tempo marking 'Largo.' and a dynamic marking of 'p.' The vocal line (top staff) has the lyrics 'Thy! Thy! Thy!' above the first three measures. The piano accompaniment (middle and bottom staves) concludes the piece with a final cadence marked by a double bar line and repeat dots. The instruction 'Da Capo al Segno' is written below the piano part.



*Andante*  
*Expressive*

# Imwearing awa Jean

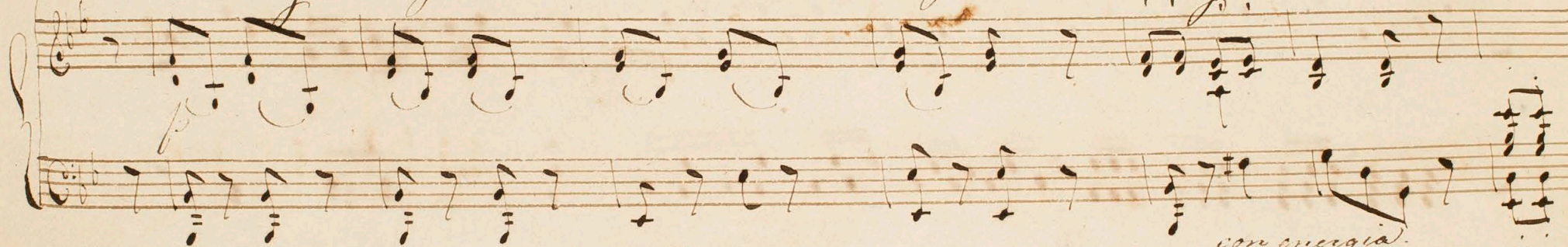
By Henry Bishop



Ellie Deans



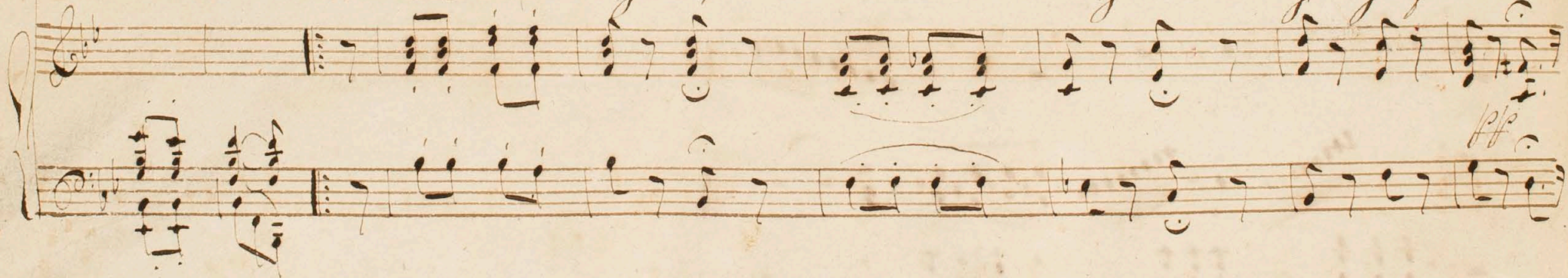
Imwearing a-wa-jean, like snaw weath's in thaw Jean, Imwearing a-wa-to the land



*con energia.*



o' the leal Thue's nae sorrow there Jean, Thue's nae could no' care, Jean, The day is aye fair in the





2.<sup>d</sup> Verse.  
Kangerole.

land o' the leal!

My good name is gone, fear, My joy shew are

*p pp.*

flown, fear, My hope is a lone, in the land o' the leal Then heed not my pain, fear, This woe'd

*pp molto affres.*

care is vain, fear, We'll meet and be fair, in the land o' the leal!

*pp f*

8



